

3/16/74





presents a special performance of

THE SAN JOSE SYMPHONY ORCHESTRA

GEORGE CLEVE, MUSIC DIRECTOR AND CONDUCTOR



SATURDAY EVENING, MARCH 16, 1974

eight-thirty o'clock

SAN JOSE CIVIC AUDITORIUM



GEORGE CLEVE

Cleve's first season with the San Jose Symphony was one of unprecedented success. His collaboration with the orchestra, referred to by the press as "a love affair" and "a sort of magical, mystical combination," has in one season firmly established San Jose as a major cultural community in the Bay Area. When Cleve first came to San Jose there was some question whether the orchestra could meet Cleve's musical demands and if the community would respond to his sophisticated programming. The standing ovation that followed their performance of Brahms' First Symphony quickly dispelled any such doubts. For thousands of concert-goers the 1972/73 Symphony Season became an exciting prelude of the years ahead.

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Georg Wolfgang Cleve (originally pronounced Clay-vay) was born 36 years ago in Vienna, but came to this country with his parents at the age of four. Since he is now a U.S. citizen, he added an "e" to his first name and Americanized the pronunciation of his last one.

Cleve received his B.S. at Mannes College of Music in New York; studied conducting, viola, and piano under the direction of many musical greats.

One of his tutors of conducting was Pierre Monteux. Cleve was his student for 10 years.

The first symphony he did under the French maitre's supervision was the Brahms Third. Monteux would sit in the orchestra and point out every mistake his young protégé made. (It was a traumatic nightmare, but an unparalleled opportunity.)

Cleve made his formal public debut in 1960, conducting (on Monteux' recommendation) 33 members of the San Francisco Symphony at the Palace of the Legion of Honor.

In 1969, on a week's notice, he again conducted the San Francisco Symphony. On 12 hours notice in 1971, when Seiji Ozawa's neck was making it difficult for him to rehearse and conduct, Cleve shared the program with Ozawa, preparing and conducting two overtures and a group of arias.

A varied career took Cleve to the New York Philharmonic, Cleveland, Pittsburgh, St. Louis, Baltimore, and Denver orchestras.

He served as Associate Conductor of the St. Louis Symphony in 1967, which proved to be a very happy association. He has returned to St. Louis as guest conductor on several occasions, most recently conducting an all Mozart program. In 1968 he conducted the Winnipeg Symphony, a position held for two years. The Winter of 1970, he was engaged to do a concert with the Iceland Symphony. For the 1971/72 season, he returned to Iceland as principal guest conductor.

1974 SAN JOSE SYMPHONY ORCHESTRA MEMBERS

VIOLINS

Lauren Jakoy
Concertmaster
Janice Down
Assistant Concertmaster
Patricia Strange
Principal Second
Kathleen Barraclough
Rebecca Bazdarich
Rebecca Bedoy
Anca Bourgart
Elizabeth Breed
Hyo-Won Choi
Raymond Cultrera
Virginia Ellis
Patricia Healy
Idyth Henderson
Brian Johnston
Jean Kennedy
Diane La Brie
Penny Lum
Zoe Ann Dress Matlock
Myna Mosher May
Gilda Mazzanti
Doreen Meierotto
Jan Novak
Barbara Owen
Ruth Plaff
Katherine Rieke
Katharine Schanz
Lois Swift
Frank Triena
Henry Zauderer

VIOLAS

Charles Giskin
Principal
Ferne Carlisle
Janet Doughty
Jean Goodfriend
Linda Hassinger
Holly Houser
Lorrie Hunt
Victoria Morton
Elizabeth Petersen
Jose Beth Smolensky
Leslie Van Becker

CELLI

Donald Homuth
Principal
Laurel Brobst

Crispin Campbell
Marjorie Chan
Kathy Davis
Margaret Harrison
Joshua Koestenbaum
Steven Pereira
Mark Rose
Peter Shelton
Holly Thuman
Gladys Winther

STRING BASS

Robert Manning
Principal
Anne Berk
Patrick Kennedy
Roger Merrill
Bernard Neubert
Hershel Ratliff
Toni Navone Winters

FLUTE

Patti Watters
Principal
Beth Stitt
Mimi Carlson

OBOE

David Seeley
Principal
Robert Hubbard

ENGLISH HORN

Herbert Lashner

CLARINET

David Dunton
Principal
Robert Weil
Gary Bovyer
Edward Holcraft

BASS CLARINET

Jerrold Snyder

BASSOON

Susan Willoughby
Douglas McCracken

CONTRA BASSOON

Dante Perfumo

FRENCH HORN

Wendell Rider
Principal
Larry Osborne
Patricia O'Gara
Richard Lamb
Ron Loofbourrow

TRUMPET

Ralph LaCanna
Principal
Rocco DiStasio
John Trujillo

TROMBONE

William J. Erlandson
Becky Bower
Phil Zahorsky

TUBA

John Kroninger

TIMPANI

Robert Erlebach

PERCUSSION

Tom Vanarsdel
Principal
Shelley Tosaw
Theodore Collins
Melvin DiSalvo
David Steele
Galen Lemmon

HARP

Suzanne George
Kathy Ferrin

PIANO

Richard Sogg

Charlene Archibeque
Choral Director

PROGRAM

THE SAN JOSE SYMPHONY ORCHESTRA
George Cleve, Conductor and Music Director
Theodore Dollarhide, Guest Conductor
Aiko Onishi, Piano Soloist

Movements for Orchestra *Theodore Dollarhide*

I . . . and Silence

II Perpetuant

III Erehon

CONDUCTED BY THE COMPOSER

Symphonic Variations *César Franck*

MISS ONISHI

INTERMISSION

Symphony No 3 in E flat, Opus 55 *Ludwig van Beethoven*

"EROICA"

I Allegro con brio

II Funeral March—Adagio assai

III Scherzo—Allegro vivace

IV Finale—Allegro molto

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It is requested that, after the intermission,
guests return to the same seats they occupied.

A champagne reception will be held in McCabe Convention Hall,
to the left of the lobby, immediately after the performance.

THEODORE DOLLARHIDE

A native Californian, Ted Dollarhide began his musical training at age seven with piano lessons. Piano gradually gave way to the tuba, which remains his major instrument. He has studied tuba with Julian Porritt, Robert Szabo and Mitchell Ross.

Mr. Dollarhide, the twice-named recipient of the Eva Thompson Phillips Composition Award (1972 and 1973) composed **Movements for Orchestra** in fulfillment of his honors project at San Jose State University. This project enabled him to graduate this January with University Honors in music. Voted by the San Jose State University music faculty in 1973 as outstanding student in conducting and theory, Mr. Dollarhide became the first student in the history of the department to compose works for the school's symphonic band and orchestra, and conduct them in their premiere performances.

The 25-year-old Dollarhide considers himself most influenced by the works of Penderecki, Berio and Crumb. He feels that a person should "listen to the combination of sounds, the colors, the mixtures when hearing new music. A contemporary composition must be judged by its entire effect upon a person. Isolated events cannot be judged by themselves, but must be considered within the context of the whole work. Most important are open ears into open minds."

Presently, Ted Dollarhide studies composition under Professor Higo Harada. This February, he begins graduate studies at San Jose State University; he hopes to complete his Masters of Music degree at the University of California, Berkeley or the University of Michigan at Ann Arbor.



PROGRAM NOTES



AIKO ONISHI

In Tokyo, Japan, at the very early age of three, Aiko Onishi began the rudiments of piano study with her mother, Teiko, an accomplished pianist. Later, she was sent to study with Miss Aiko Iguchi and her brother, Motonari Iguchi, who directs the Toho School of Music, the leading conservatory of Japan.

While still very young, she won the National Competition of Japan which brought her opportunities for appearing in public as well as an invitation to study at the Eastman School of Music with Madam Cecile Genhart. It was the work

done in the years that she worked under Madam Genhart which laid the real foundation for the almost epic development of this unusual artist. She has received a Bachelor of Music with Distinction, a Performer's Certificate and the Artist's Diploma, the highest award bestowed in the field of performance at the Eastman School of Music.

Since then, she has studied extensively with Frank Mannheimer, an internationally known artist teacher, and with Dame Myra Hess. Miss Onishi combines modesty, humility and Oriental grace with great power in her performance, the most remarkable quality being the depth of her involvement with the music she performs.

Her recitals as well as appearances with orchestras were met with great success in all major cities in Japan and in over thirty cities in America. Her master classes also have been received with great enthusiasm.

Miss Onishi moved to San Jose in 1966 and has since been Professor of Music at San Jose State University, where she teaches piano.

Movements

Theodore Dollarhide (b. 1949)

The title of this composition describes not only a collection of three movements, but also signifies movement itself. Thus, the first movement, ". . . and Silence," denotes movement and silence. In the composer's words, "I was concerned with using silence as if it were an instrument of the orchestra, blending into and out of it. It became fascinating to try to shade or tint silence to discover at what point silence and sound begin." A five-note group (D, B flat, E, F, B) is the germ motif for the composition. It is played first by the glockenspiel, while the opening rhythm heard in the tenor drum is used throughout the piece, as is the five-note theme, later presented by the piano.

The second movement, termed "Perpetuant," an original word devised by the composer, deals with perpetuating movement, a continuous motion of rapid piano and woodwind figures and a continuous unwinding motion in the strings during the second half. The motif appears again, and serves as a melodic springboard for the various harmonies that are heard.

The composition's third movement, "Erewhon," describes the composer's emotions as he experiences his daily environment. Its title is taken from a novel of the nineteenth century English author, Samuel Butler, **Erewhon** (Anagram of Nowhere), 1872. Mr. Dollarhide uses this idea of a utopian world created by emotions to illustrate in music the "discontentment and frustrations we experience about problems so vast that we are unable to affect them in any way. They nevertheless force us to shape our lives to them. However, we seem to be able to carry on . . . as always . . . , thus the movement ends on a ray of hope."

Symphonic Variations

César Franck (1822-1890)

Modest and unassuming by nature, César Franck had every reason to be satisfied with his lot in 1886—his compositions were earning increasing acclaim. But his ambitious composition students led by Vincent d'Indy would not rest until their master had been installed as president of the prestigious Société Nationale de Musique in Paris. In the process, however, Franck unwittingly dethroned its founder, Saint-Saëns, and made a host of enemies whose hatred of "Franck's gang" brought about a controversy that clouded the objective appraisal and appreciation of Franck's talents until long after his death.

The **Symphonic Variations** were completed in 1885, and the great respect and public favor which greeted the work in its premiere performance in Paris in 1886 has not dimmed to this day. Although the work is performed without a pause, it still retains the three distinct parts of a concerto and the variations make up a smaller part of the piece than the title suggests.

Gruff unisons in the orchestra open the work and are immediately answered by a pleading phrase in the piano. There follows a lengthy introduction that exploits the opening theme and a second theme. The six variations, proper, begin only after the piano's chordal statement of the second theme and they may be described as (1) a quiet dialogue between piano and orchestra, (2) moderate piano figures over the theme in the lower strings, (3) a more rapid, repeated-note figure in the piano with pizzicato strings, (4) a forceful statement by the orchestra with powerful piano octaves and chords, and (5) a quieter passage which dissolves into the sixth variation. The first five variations are short and merge so quickly and smoothly, only the alert listener can distinguish between them. The sixth variation is unmistakable in that it makes up the rippling interlude forming the middle movement. This long, meditative variation hovers with unearthly beauty over slow-moving harmonies, finally ending in piano trills and announcing the finale.

Whenever this work's finale is discussed, the word "joy" is unfailingly called forth. Few moments in music are happier than this concluding sunburst by Franck, contrasting with, but balancing in its impact, the weighty pain of the introduction. But this is one of those times when words cannot compete with sounds, and the reader is exhorted merely to listen and enjoy.

—SONDRA RAE CLARK

Symphony No. 3, "Eroica"

Ludwig van Beethoven (1770-1827)

What can be said of the mighty "Eroica" that has not been said before? Surely, everyone knows how the overly optimistic Beethoven, convinced that Napoleon Bonaparte meant to liberate Europe from aristocratic rule, enthusiastically dedicated his third symphony to the little Corsican and how the later disillusioned Beethoven just as enthusiastically ripped out the dedication when Napoleon declared himself Emperor. Thereafter, this musical monument was entitled simply "Eroica," a title which eventually became Beethoven's more than Bonaparte's.

The "Eroica" Symphony was completed in 1804 and in addition to its unprecedented length, the work brought new dimensions to the variation form in its finale and new character possibilities to the slow movement by its inclusion of a funeral march. The idea that Beethoven first employed the use of a common motive throughout the work is more debatable. The famous rocking arpeggio theme which opens the Symphony may be spotted in nearly every page of the work. But so may chords and arpeggios—the building blocks of Classic music—be singled out in every other work of the period!

A more certain innovation was the new, more cohesive relationship Beethoven forged between the primary and secondary themes in the first movement. Another break with tradition that scandalized Beethoven's contemporaries was the premature sounding of the first theme by the French horn a few measures before the actual recapitulation. Ferdinand Ries, one of Beethoven's pupils, recalled the Symphony's first rehearsal in Vienna with the composer conducting.

In the Allegro Beethoven plays the horn a shabby trick. A few measures before the theme again appears in its complete form in the second section, Beethoven has the horn announce it, while the two violins are still holding a chord on the second. One who does not know the score inevitably feels that the horn-player has miscounted and come in at the wrong time. At the first rehearsal of the Symphony, which was horrible, but in which the horn-player entered at the right time, I was standing beside Beethoven, and thinking he had made a mistake, said, "That damned horn-player! Can't he count!" I think I came very near getting a box on the ear, and Beethoven did not forgive me for a long time.

Despite his immediate and lasting alienation from Napoleon, it is said that Beethoven responded to the news of Napoleon's death in 1821 by saying, "I have already composed the proper music for that catastrophe," undoubtedly referring to the Funeral March. Its opening theme with dotted rhythms and accompanied by muted "drum rolls" in the lower strings is the epitome of tragic dignity. The second theme soon enters, a bit of consolation in its major mode, but still infused with noble grief. The dotted theme closes the smaller three-part section and yields to the large A B A form in which the music up to this point is separated from its ultimate repetition by an expansive, inspirational melody.

There is little new in Beethoven's orchestration of the "Eroica" save a third French horn which completes the horn ensemble in the **scherzo's** trio section. Beethoven's use of a **scherzo** was new to the Classical symphony, and Beethoven further gave this movement new status by writing out and slightly changing the final repetition rather than indicating the traditional **da capo** as in a minuet.

In the finale, Beethoven exercised his herculean talents to produce a glorious set of variations. The theme opens modestly in quiet pizzicatos, but the humor of the **fortissimo** answers show that the wily Beethoven had tricks of grand proportions up his sleeves. The variations begin sedately at first, but quickly show impatience to break free of their formal and stylistic harnesses. A noble fugato is followed by a hearty German dance, and the music begins snowballing through a spirited Turkish march and runs headlong into an extended, masterful section of double counterpoint. An expressive **andante** respite cools the music before it embarks on a final non-stop surge to the end of this remarkable work.

—SONDRA RAE CLARK